Yawaiian Gazette

Every Wednesday Morning, AT \$5.00 PER ANNUM.

ed to Foreign Subscribers at \$7.00. OFFICE-On Queen Street, in the Custom House, Honolulu, H. I.

nted and published by J. Morr Surra, at the rument Printing Office, to whom all business punications must be addressed.

BUSINESS NOTICES.

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AND GENERAL AGENTS,

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GAZETTE.

VOL. V---NO. 49.3

BUSINESS NOTICES.

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[1-6] Charies W Brooks, J C Merrill & Co... ** 1-145

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Pacific Insurance Company, California Lloyd's, and Home Mutual Insurance Company g leave to inform Masters of Vessels and the pul-generally, that all lesses of Vessels and Cargons, sured by either of the above Companies, against file of the seas and other risks, at or near the dwich Islands will have to be verified by them, i-Sm. H. HACKFELD & CO. At the Old Stand, corner King & Bothel Sts.

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BARTLETT SALOON, Corner Hotel and Fort Streets. HUGHES & DUNNE

Visit to an Art Building.

New Haven is a rural city, affording striking combination of nature and art. Its streets, with their rows of spreading maple and arching trees, its elegant buildings with their varied architecture and tasteful surroundings, its quaint old college, upon whose ancient brick wall the shadows fall dreamily through the thick foliage of the classic trees, standing in methodical rows, like "solemn and heavy Druids, of old," combine to give the town an air of ancient Just in the rear of the colleges star Tramboll Art Building with its bold and im-posing front, a regal edifice for the enthroneposing front, a regal edifice for the enthrope-ment of art. A striking contrast, too, it is, to the old sepulchre, that formerly held all the pictures that Tale could boast of. The old building was suggestive of an Egyptian Temple, and it entombed the remains of Col.

Trumbull and his wife. He, a lover of arts, as well as a fighter of battles, had painted and given nearly the whole collection. The room was gloomy and solemn as a grave. The plain figured carpet absorb all sound, and footsteps trod it with a muffled hush. Massive folding doors divided the spacious rooms, and near the threshold a proinscription informed the beholder that he stood on the artist's grave. On a coli day the chilly dampness of the rooms was over-powering, despite the burning heat from the registers of the bot air furnaces below. Moreover, on a table, covered with black leather, beside a murky lak bottle and a very scratchy pen, lay a dingy book, with solled and dark covers, in which visitors were expected to inscribe their names,—the writer feeling that he registered a visit to a tomb as well as an art gallery. It was an idea, born, perhaps, of the deepest reverence that moved the venerable fathers of Yale to entomb their beloved artist in a sepulchre adorned with his own works. We can imagine that the old Roman auperstition impelled them, and that Trumbull's paintings were buried with him to gladden his spirit in its mysterious journey to the fields of

handsome building erected by Mr. Street for the Yale School of Fine Arts. We enter the building at the south front, and ascend by a long flight of stairs to the North Gallery, where we are greeted by the "Jarves Colltion." This consists of early Italian paintings, executed by masters who flourished from the eleventh to the beginning of the seventeenth centuries. It has been a work of extreme difficulty to collect and arrange one hundred and twenty pictures of so early a date, but the task has been well accomplished by Mr. Jarves, and with a result that gives the collection a great artistic value. In no regular art gallery, either in Europe or America, can the Italian schools of painters be so correctly studied, chronologically. Their time-honored and most imperisbal works were executed in churches and ustional edifices. Comparatively, very few easel pictures of the masters are to be found. Unknown painters, men of humble fame and obscure life, have done far more to acquaint us with early art, than the famous painters, forged, yet "tradition, signature, and interour disposal," and where tradition falls, the latter is almost always a certain indication of the painter. The practiced eye can dis-cern the "brush stroke," that tells a clearer and more unfailing story than any "doenmentary history" that may be found accomtures may seem, when compared with the subjects of these paintings can not but ex-cite the wonder and admiration of an artloving and appreciative visitor. After the nations emerged from that age of darkness that brooded over the minds of the people, from the fifth to the tenth century, Christian and enthusiastic Italians caught the lospiration, and their great object seems to have been to picture Biblical scenes, and impress them on the minds of the people; hence a great number of the pictures of the "Jarves Collection" are ideals of Bible history. It must be confessed that the first impul

gilt frames that, in many of the pictures, are n the form of a gothic temple, with a right and left wing; the peculiar armagement of colors; the singularity and perfect originalof perspective, cause them to appear as the ideal of some frantic absurdity.

To review the pictures in this room, and note the curious history that attaches to each one, would be too great a task. It shall be our aim to notice, merely, those Perhaps it may be well to note that the me jority of these pictures are painted in tempera-color mixed with glue, the white of an egg, or gum of some kind. The Ifalians used or gun of some kind. The listens used chiefly the white of an egg. Some of the Byzantine pictures are done in encountie, which is painting with the colors mixed in wax, and "partly fusing the colors by bent after the brushwork was fulshed." The Sinese school is the first that attract notice. Prominent among its picture is "The Epiphany, or Adoration of the Shep herd Kinga." It is the wing of an altar herd Kinga." It is the wing of an al-pliece, executed by Simone Martini. "three Kings are represented as old, mid-aged, and young. They also indicate nationalities of the three Continents, th-ing that all people should eventually com-Christ and worship. This picture posses all the beauty of "pale and shadow color" that so particularly characterises Sinces school. The immortal Giotto n

artistic productions partook strongly of the Byzzatine style. The attitude, drapery, and facial expressions of their subjects were largely borrowed. Great effort was made to bring out light and shade by extreme con trast, and the gradation was wrought by means of pure color. Extreme brillianey

was accomplished by using burnished gold. Elaborate patterns of drapery, visidly worked, were considered objects of import-ance and interest. Thus the characteristic groom of countenance, and affected tradi-tional posture were rendered more conspicu-ous. These borrowed arts, and patch work means of securing effects, Giotto cutirely discarded. He sought to accomplish results by strokes of fight and shade, and sweet and oy stokes of right and shade, and aweet and intimate biending. Although this remurka-ble painter was not a correct draughtsman, and his style was brought to perfection by his followers rather than by himself, yet his name must ever be illustrious, as a changer of old and pernicious customs, as an introducer of greater simplicity, and an inculcator of true ideas of representing the natural and beautiful. There are but two pictures of this master in the whole collection, and these are feeble when compared with his great work at Florence. "The Entombinent" is particularly effective, the shades and flesh painting being far superior to anything previously executed. A picture of Gentile da Febriano, "The Madonna and Uhild," has this peculi-arity, that, when found, it was entirely disfigured by re-painting. The newer paint was erased, and the original picture remains in an excellence of the ancient method of mixing paint is the durability and the firmness of color, that unfallingly resist the ravages of time. Paulo Ucelli, a Florentice, and leader in landscape painting, is represented by two pictures—both Incidents from the Æncid of Virgil-Juno, arrayed in a robe of black, and

where Æneas and his crew are triumphantly sailing. Immediately, the Winds, (rogueishlooking youths, with prodigious trumpets in gale from every side, while Æneas and his crew are plunged in the midst of a tempestuous storm. At the right, with an air of angry disdain, Neptune rides in his chariot, driving two of the Winds-Gephyrus and Eurus-before bim. Further on, the crew are landing in a harbor; Æucas meets bi patronizing goddess, Venus, and the drams closes smid sunshine and perfect felicity. The "Penitence of St. Jerome" seems to have been a favorite theme of Fra Filippo Lippl's. The saint is represented as kneeling before a crucifix beating his head with a rough stone. The lion-his peculiar attribute—is present, to indicate his strength of character and his habitual solitude. A "Portrait of Dante," taken from the cost at Ravenna, attracts attention, as the name of Dante ever must. He is crowned with a wreath of fadeless leaves, as a mark of his poetic distinction and immortal fame: but he

seems to heed it not. His expres

sweet and sad as if a thought of the peerles

burnished gold, goes to Œolus, who is sitting on a rock, with his sceptre of power in his

hand, and bids him raise a storm on the sens

Beatrice were hovering with intensest sanc-tity over his mind. The features are scute, and to help us to trace more completely the varied schools. Many difficulties exist in ascribing these ancient paintings to their proper authors. Traditions concerning them Agostino Caracci, one of the founders of are often erroneous, and signatures may be the Bologuese, or Eclectic, school, is repre-forged, yet "tradition, signature, and inter-Cupid is breaking his bow in disgust at the cavailer and clinging with prudish fondness to a venerable gentleman of some eighty years. A picture of Artemisia, mixing the ashes of her busband in her wine, by Dornemichino, is well imagined. The face, large magnificent mosales, frescoes, and immense pride that would seem able to rise superior altar pieces that adorn the Sistine Chapel, to grief. We are surprised that so resolute the Vatican, and the Incoronata at Naples, yet, the quaintness, the antiquity, and the of so passionate and tenseions a woman. the "Head of the Dead Christ," by Albert Duer, of the Germen school. Anything more borrid and ghastly can hardly be im-agined. It seems to be an illustration of the passage, "He hath no form or comeliness, and when we shall see him there is no beauty that we should desire him. He hath borne our griefs and carried our sor

> Such is a brief and meager account of a few of the paintings exhibited in this gallery. As we study the designs of those ention. We seem borne on the shadowy wings of the mystical Art-Augel from scene to scene, from painter to painter, from age to sge, in succession, notil we have lost our-selves in the past, and are recalled to the present, by the practical janitor's admonition that the hour for closing the Gallery has arrived.

The Europeans at Mantla.—The following particulars of a serious earthquake which has secured at Manila appeared in an extra of the Houghong Dusily Press of October 14th:

On the 1st of October, between the hours of 10 and 11 A. M., three severe shocks were felt, causing damage to several buildings, amongst them the barracks of one of the native regiments fell in, but without eaning loss of life, although several deaths are recorded from fear, and in excepting out of the houses, by jumping

Hawaiian Gazette BOOK AND JOB PRINTING ESTABLISHMENT

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> Supreme Court-In Probate. December 10, 1000.

Estate of Antone Phillips, descared.

Petition by the widow for account and new ond to be filed by J. S. Williams, Afmilia-

bond to be filed by J. S. Williams, Asimbelia-trator with will annexed. Petition granted and account and bond filed, accordingly. At the hearing upon the second, the Court ap-pointed guardians of litem to represent two of the residuary minor legaters.

The records showed that the Administra-tor obtained an order of Court, duted Feb. 21st, 1863, to sell certain cattle of the es-tate, and to account for the proceeds. He had, from the income of said proceeds, paid had, from the income of said proceeds, paid to the widow \$20 a month, and asked for an allowance to himself, in addition to the statute commissions. The Court desilied to give this, and issued the following order:

SCPREMU COURT—IN PROBATE, December 4, 1959.

In the matter of J. R. Williams, Administrator of the Estate of Anione Phillips, deceased.

The Administrator was ordered to sell the rattle and account for the proceeds: he has ctained the proceeds, and has only partially aid over to the widow the income which vas her own by the torms of the will which

he was appointed to execute.

The Administrator is chargeable for the arrent market rate of interest on the proseeds of the sale of cattle, which is agreed by counsel to be -- per cent, excepting the

It is — per cent.

The Administrator should have paid the lucium of said proceeds, on the above estimate, to the widow semi-annually; and he is chargeable with luterest on the amounts tained, for the time that they were retained after they were due.

For payment made of portions of income

efore they were due, he may be allowed

No further allowance can be made to the he has received, and which may be due under the statute. The accounts are to be made up on the above named basis, and are to be made up to Nov. 25, 1809, the date of the order to account, and presented to me on Friday, December 10th, A. D. 1866. ALPRED S. HARTWELL,

Justice of the Supreme Court. Attest, L. McCully.

Clerk of the Supreme Court, By the accounts rendered on this basis, it appeared that \$1,002.35 of the income reained due the widow; and \$3,434.90 remained as principal for the residuary lega-tees. The Administrator expressed a desire to pay the widow the amount due her, delaring he was, and had been, ready to pay her whatever should be assertained or secreed to be right, and that he wished to stand blameless in the matter. The Court said that the money might be paid to the widow in Court, or in the Clerk's office, and that her written receipt therefor might be filed, the Clerk retaining the counsel's fees, if desired. It was also directed that for inrestment of the principal sum, the Adminis-rator should advertise for first mottgage

J. Montgomery for petitioner.
A. F. Judd for Administrator.
J. Montgomery and W. C. Jones guardians ad litem, severally, for the minor heirs not

Japanese Hospitality.—The frequent ital of Japanese notables and commerce near in this country ought to induce a feell I international warmth between the Unit